



SOUVENIR PROGRAM...



Select Operating Corporation

PRESENTS

MAE WEST

IN

"COME ON UP" (RING TWICE)

A NEW COMEDY BY

MILES MANDER - FRED SCHILLER

AND THOMAS DUNPHY

DIRECTED BY RUSSELL FILLMORE

SETTING BY RITA GLOVER



The Story of Mae West

Mae West made her first grand entrance when she was born in Brooklyn, New York, to a mother who was a real Parisian beauty, and a father of Irish and English extraction. Both parents are now regrettably deceased. Mae was deeply devoted to her mother, who carefully guided her first steps in show business and took great personal interest in her later career. Mae's family now consists of her sister Beverly, who greatly resembles her, and a brother Jack, who is ranching in California.

In show business since the early age of five, Miss West has since been acclaimed one of the greatest and most brilliant show-women of all time. She knows every trick of the trade, and has thus been called a "female George M. Cohan." Her famous characterizations on stage and screen and the many catch-phrases and witty expressions she has contributed to everyone's vocabulary, such as "Come up 'n' see me sometime," have established her as a world-wide "institution."

She even got into the dictionary officially when the RAF named their life-preserving jackets "Mae Wests," which are also utilized by our Army and Navy. Of course, the fact that when the jackets are inflated they resemble the famous curvaceous form, was the direct incentive. Miss West is prouder of this distinction than of almost all the other honors that have been heaped upon her.

She has influenced fashions; the Gay Ninety styles she featured on stage and screen were adapted by the Parisian designers and sent back here.

In a comparatively short and meteoric career, she has progressed from a child actress in stock to introducing the "shimmy dance," to musical comedy with Ed Wynn in *Sometime* and the *Ziegfeld Follies*, as comedienne and singer; to writing and producing her own plays and screenplays, and on upward as a glamorous star of the stage and screen, to become one of the most talked about women in the world. As Mae, herself, has said: "It's better to be looked over, than over-looked."

It is common knowledge now, that she neither smokes nor drinks, nor indulges in night life, and (of all things) she frequently attends church!



The Story of Mae West (Cont'd)

Her most famous plays have been *Diamond Lil*, *Sex*, *Pleasure Man*, *The Constant Sinner* and *Catherine Was Great*. Both *Diamond Lil* and *Sex* had extremely long runs and were two of the most successful plays in Broadway history.

In 1932, Miss West was summoned to Hollywood to play in the picture *Night After Night*, with George Raft and Constance Cummings. She was a bit reluctant about leaving the stage for the screen, but she never regretted it—obviously! Then 1933—when she stood the motion picture world on its ear with *She Done Him Wrong*, in which she introduced Cary Grant and achieved a sensational success which took the producing studio out of the red, breaking box-office records everywhere. And *I'm No Angel* the same year, again with Cary Grant. 1934—saw her in *Belle of the Nineties*, with Roger Pryor, John Miljan and Katherine De Mille. She played heroine by saving Katherine's life in this one. 1935—*Goin' to Town*, in which she set her cap for Paul Cavanaugh by getting involved in a murder mystery. 1936—*Klondike Annie*, when she chose Victor "You're-a-fascinatin'-monster" McLaglan to Philip Reed. 1937—*Go West, Young Man*, wherein she played herself, a beautiful, glamorous movie star, with Randolph Scott, Warren William, Alice Brady and Isabel Jewell. 1938—*Every Day's a Holiday*, when she proved she looked just great as a brunette, and sold the Brooklyn Bridge to Herman Bing. This one had Edmund Lowe, Lloyd Nolan, Charles Winninger and Charles Butterworth. 1940—*My Little Chickadee*, with Dick Foran, Joseph Calleia and comedian W. C. Fields. 1943—*The Heat's On*, her most recent picture, with William Gaxton and Victor Moore. 1944-1945—she was back on Broadway for a successful run and subsequent road tour of major cities in her own spectacular play, *Catherine Was Great*, in which she portrayed in her own inimitable, hilarious style, that gay and dynamic Empress of Russia, Catherine the Great.

And now—1946—for your entertainment, Mae West again brings to the footlights in *Come On Up (Ring Twice)* all those great artistic qualities which have brought her international fame.







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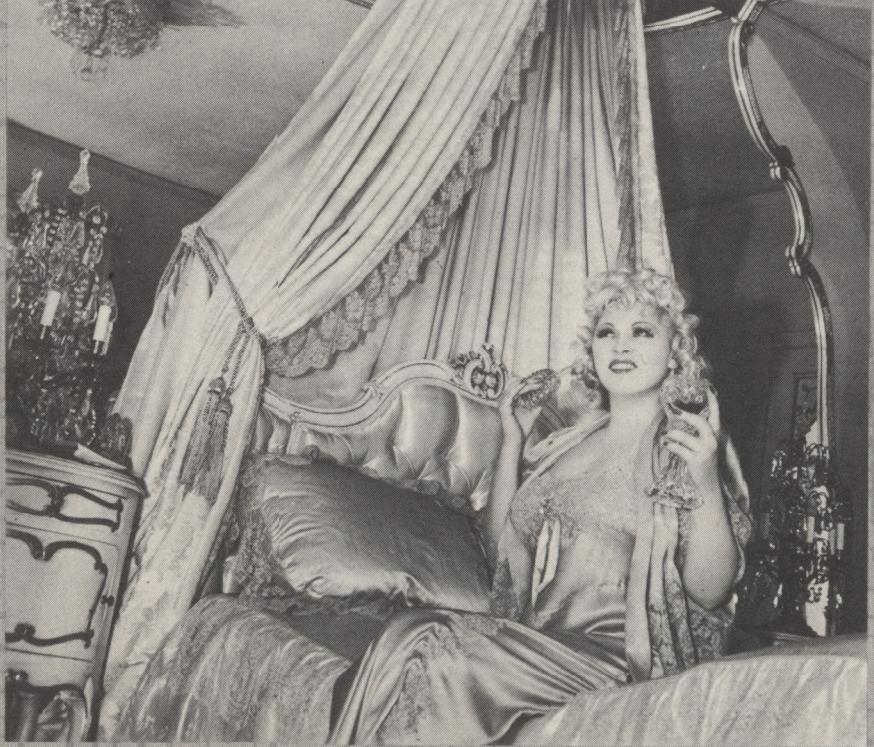


"Come up and see me sometime"
Mae West



MAE WEST
in Paramount Pictures







MAE WEST
Paramount Pictures







Don-cere
Mme Mad

Critics Acclaim

Mae West In New Play!

DRAMA

Los Angeles Times 2*

Mae Scores in New Play

LONG BEACH, May 16.—Mae West returned to the stage this evening in a first performance of an exuberant, gay comedy, "Ring Twice Tonight."

Craftsmen have tailored a glove-fitting, humorous production for the hip-swinging actress who enacts the role of an adventuress in love with the son of a wealthy Washingtonian. The plot starts in spice and dissolves in sugar, with Miss West providing everything an audience would expect of the woman who created "come up and see me sometime."

Miles Mander, Fred Schiller and Thomas Dunphy have written a wise-cracking piece ideal for the typical Westian delivery. The star stops the show every minute she's on the stage. The

comedy should be a success on Broadway.

A large audience in Long Beach's vast Municipal Auditorium received the play enthusiastically. Russell Fillmore directed. Particularly good was the work of Cleo Desmond, Joe McTurk and Allen Nixon.

Among those attending was J. J. Shubert, who flew from New York to attend this premiere. Hollywood celebrities also were present.

THE Hollywood REPORTER

Mae West 'Rings' Bell At Long Beach

Mae West in a sneak preview of "Ring Twice Tonight" at the Long Beach Municipal Auditorium enjoyed a full house of approximately 3000 last night, successfully competing with a wrestling match on the floor below and overcoming the difficulty of improvised seating to record a laugh a minute for the two-hour show.

In a switch from the usual West personality, Mae wards off male visitors with fancy dialogue instead of giving them the come-on. There are 15 men (two of them sailors) and a colored maid in the cast besides West. Michael Ames and Don Harvey provide the major support. Cleo Desmond as the maid is a standout.

The swank apartment set by Rita Glover is equal to the best that Hollywood films employ. Capable direction by Russell Fillmore is evident. The show goes to Fresno tomorrow night.

—Banks Murray.

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Mae West's 'Ring Twice' Is Comedy Click at Preem

"Ring Twice Tonight" opened at the Long Beach Municipal auditorium last night for a one-night break-in, revealing a script that is full of corn. It's the golden bantam kind, however, that pays off by the bushel at the box-office. Miss West is up to her old tricks but with a new slant. Instead of the come-on, she is trying to get rid of them. She bats down approximately one dozen suitors. The switch from Miss West's usual lure plus the lines and gags given her make for lots of laughs throughout the evening.

Comedy by Miles Mander, Fred Schiller and Thomas Dunphy has Miss West in the role of an adventuress who is about to marry a young millionaire. From the buildup on her past it appears she has had an unsavory history. It all comes out fine in the end with a star-spangled finish that reveals her as a G-girl. Her maids send out balloons with her cards on them to keep her from being lonely. Result is an assortment of strange characters who show up with a gleam in their eye.

Miss West shows a terrific sense of timing and showmanship. Supporting her are Cleo Desmond and Francesca Rotoli as her maids, Michael Ames, Joe McTurk, Allan Nixon, Harold Bostwick, Don Harvey. Russell Fillmore's direction is very sharp. Rita Glover's setting is in best possible taste. Show undoubtedly will click in its Coast run.

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Detroit Street Railway ticket found in the
Mae West "Come On Up" program from 1946.
Possibly July 23, 1948.

S O U V E N I R
P R O G R A M . . .



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